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TOLSTOY ON HORSEBACK

PAUL TROUBETZKOY

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THE SCULPTURE OF PRINCE PAUL TROUBETZKOY

BY A. E. GALLATIN

NEW YORK should be most grateful to Mr. Archer M. Huntington for an opportunity last winter to view a collection of works by the eminent Russian sculptor Prince Paul Troubetzkoy. This exhibition, held during February and March at Mr. Huntington's Hispanic Society, showed us that in Trou-

betzkoy contemporary sculpture possesses a great and original force—a force secondary in importance only to Rodin and Meunier.

There is no taint of the academic or of alleged "classicism" in Troubetzkoy's engaging sculpture; on the contrary, it is most spirited and full of vitality. Trou-

betzkoy is an impressionist in plaster. His spontaneity, his sense of realism, the *plein air* quality in his work and its vibration link his art very closely with that of Monet and the great school of impressionism. What Arthur Symons once wrote of Rodin might with equal truth be said of Troubetzkoy: "Other sculptors turn life into sculpture, he turns sculpture into life."

Versatile is Troubetzkoy to a degree:

the assemblage of his works (not to more than mention a number of interesting paintings and drawings) included most charming statuettes of women, children and men, immensely clever and life-like animal pieces, *genre* subjects, life-size figures and busts, as well as models for huge equestrian statues. And all were equally brilliant in modeling and sparkling with animation, intensely modern, and refreshingly original in treatment.



THE PAINTER GIOVANNI SEGANTINI

PAUL TROUBETZKOY

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NOTE.—Residents of Buffalo also have occasion for gratitude, as the collection is now, through the courtesy of the Numismatic Society, on exhibition in the Albright Gallery. It is interesting to know that while it was on view in the Hispanic Society's Gallery, 153th street west of Broadway, New York, it was visited by no less than 23,665 persons.—THE EDITOR.